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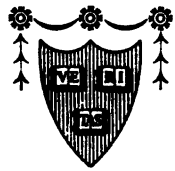

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THE MUSIC OF BOHEMIA

IT is the aim of this sketch to set forth the comparatively unfamiliar facts of the musical life of the Czechoslovaks, that people who for so long lived submerged, or, as the old Czech proverb has it, "mixed in the same bag with Germans and Hungarians." The various terms, Bohemian, Czech, Slovak, Czechoslovak, used in this book would probably puzzle an American reader if not defined; thus, to save the long historical and geographical explanations, we may be thoroughly assured by the fact that all these different names mean *one nation* only, that of the most western branch of the Slavic race in Europe. "Czech" is the Slav name for the Slav people and language in Bohemia, Moravia, and Silesia. The terms used to designate the whole country, the state, are "Bohemia" and "Bohemian." The Czechs themselves do not employ this distinction, but use the word "Czech" in both senses. Slovaks

are that people who live in the northwestern part of Hungary, called Slovakia, which with Bohemia forms the present republic and nation of the Czechoslovaks.[1]

Bohemian music is not so well known in America as its artistic value and quality deserve. The reasons why it is not so well known are: first, that it was often classed as German music, since it was printed by German publishers; and secondly, it was handicapped by false criticisms by Germans, who saw in this Bohemian musical enthusiasm a desire to further national aims. It is true that the artistic works of great masters help much to foster racial pride and are great moral supports to national efforts,

[1] Unfortunately, the proper term "Bohemian" has been confused with its other meaning, a synonym of the word "Gypsy." Some Gypsies coming from Bohemia to France in the Middle Ages were called "Bohemiens" through a misunderstanding. The British composer Balfe, in the overture to his opera *The Bohemian Girl*, introduced by mistake a Bohemian (Czech) folk-melody as a characteristic Gypsy tune. See the Allegro theme.

As Gypsies are characterized by their carefree and adventurous life, the term, thus misapplied, assumed an entirely different meaning: a class of people such as would-be artists, or people unhampered by convention.

but it is more by means of their regenerative artistic qualities than by sentimental nationalistic self-praise. The works of the great Czech masters are worth studying by *all* lovers of music.

The Czechoslovak nation has received political recognition by the Allied nations and the United States, which has thus made their dream of political independence come true. The people of Czechoslovak origin in the United States, being free and unrestricted under the Stars and Stripes, were able to assist their old country in fighting for freedom. Feeling that this help was possible only in a country like our great democratic nation, they gratefully try to reciprocate by bringing to the American people the best of the Czechoslovak culture.

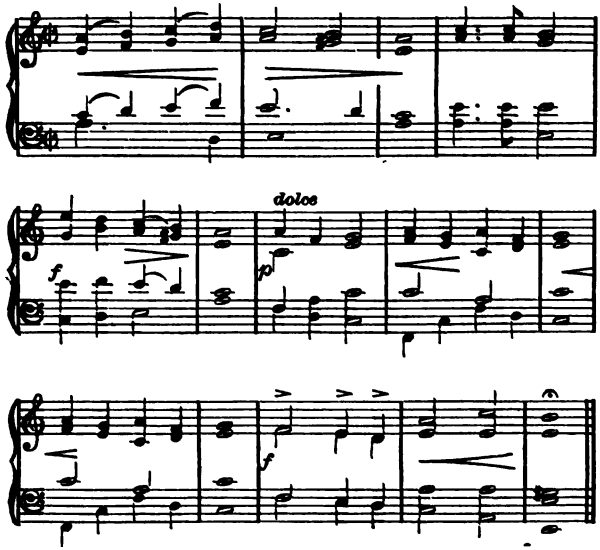
PART I

BEGINNING with the earliest historical events in Bohemia we discover a thread running without interruption through the ages, up to our times; it is a red thread of continuous struggle with the German race, which endeavored to crush and conquer a liberty-loving people. The first clash between Czechs and Germans occurred during the reign of King Wenceslas (921–935 A.D.), ending with the assassination of that ruler. Wenceslas, proclaimed a saint, soon after his tragic death became a symbol of patriotism; and was, and still is, an adored protector of the Czech Catholic Church. There exists a spiritual folk-song composed in the thirteenth century in honor of this national saint, one of the oldest recorded musical and literary relics in Europe, exclusive of Latin and Hebrew compositions. This song still lives and is sung in the churches in Bohemia.[1]

[1] The poetry of the chorale contains this famous prayer: "St. Wenceslas, do not let thy nation perish!" referring to the peril coming from Germany. See the *Meditation*, page 37.

ST. WENCESLAS' CHORALE

XIII CENTURY



The fifteenth century saw the great reformation in Bohemia under the Czech reformer, John Huss, who in Bethlehem Chapel, Prague, mercilessly criticized the abuses in the Church. His flaming sermons fired with enthusiasm the souls of the truth-seeking Czechs. It is hard to describe the anger of the people when John

Huss was burned at the stake, in the year 1415, after he had been condemned by the Great Council of Constance, before which he had been summoned to renounce his heresies. The righteous indignation of his loyal followers was voiced in a solemn protest to those in power: "We hold it to be a perpetual infamy and disgrace to our most Christian Kingdom of Bohemia and the most renowned Margravate of Moravia, as well as of us all."[1] A great army of "God's Warriors" was raised, which, under the leadership of John Žižka the One-Eyed, harassed the military forces of so-called Christian Europe for sixteen years, never losing a battle. The great battle hymn of the Czechs was a spiritual folk-song, beginning "Ye Warriors who for God are Fighting."[2] Whenever this was sung in a charge it sowed terror and confusion broadcast among their enemies. The chorale contains two motifs: The

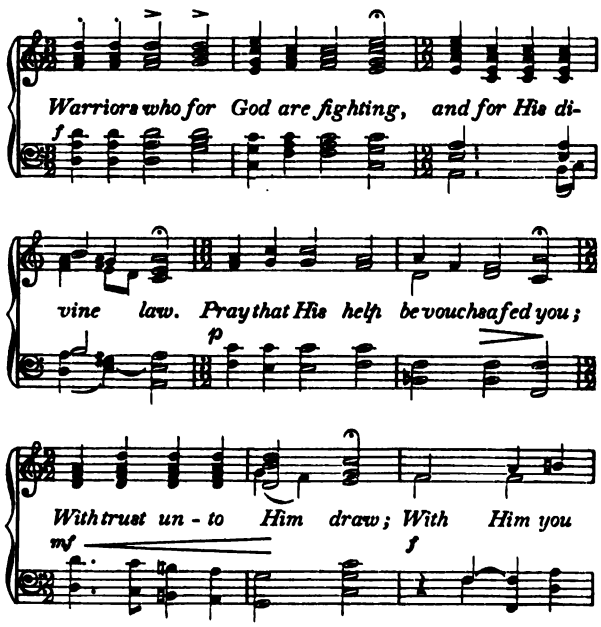
[1] Dickinson: *Excursions in Musical History*. 1917.

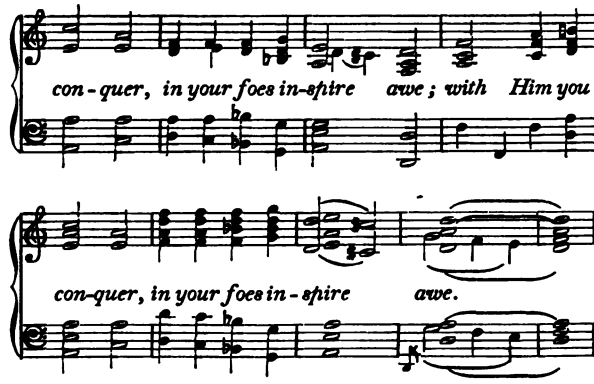
[2] This chorale was used by Bedřich Smetana as the main theme in two symphonic poems, *Tábor* and *Blanik*.

first, assaulting, with its characteristic hammering rhythm, like repeated blows of weapons; the second, deeply religious, expressing in its restrained but sweet melodic form absolute faith in the final victory of truth.

HUSSITE WAR SONG

FIRST HALF OF XV CENTURY

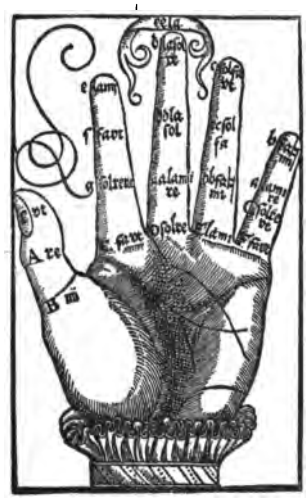




The blood of God's Warriors was not shed in vain; the scarlet seed shot up and flowered into peaceful reformation, wisdom, and brotherhood, reaching its climax in the Church of "Bohemian (Moravian) Brethren;" they were no more "warriors," but "brethren" in this *Unitas Fratrum*. Amos Comenius, the great educator, and John Blahoslav, a remarkable musical theorist, represent the height of the spiritual quality of this church. Comenius himself composed songs for educational purposes, and Blahoslav wrote *Musica*, in the year 1558, the first theoretic work in music

published in Bohemia in the Czech language.

Singing was an important part in the service of the Bohemian Brethren, as the great num-



Woodcut from Blahoslav's Musica

ber of their original chorals proves. One of these songs should be mentioned here because of its beauty; it is the *Evening Hymn of the Moravian Brethren.*[1]

[1] "When Peaceful Night," the *Evening Hymn of the Mo-*

After the glorious time of the Bohemian reformation, and during the Catholic reaction in the seventeenth century, the promising growth of Czech culture was suddenly stopped. In the year 1620 Bohemia lost her independence. About thirty thousand Czech families left their fatherland rather than live under laws inimical to the high ideals for which their forefathers had so bravely died. Among the emigrants was Amos Comenius.

The new tyrannical government under Ferdinand II tried to destroy all records of the art and life of the glorious days of the reformation by burning all the choral and hymn-books, especially those related to that period. The people in Bohemia had to be supplied with new songs. This aim the Jesuits accomplished by manufacturing new tunes and texts and by taking over for church use many of the secular Czech folk-songs. We find in the Catholic song-books in Bohemia, songs in which a folk-tune

ravian Brethren. Published by Schirmer, New York. Organ variations on this chorale were made by Johannes Barrend Litzau, a Dutch organist.

with the folk-poetry were fitted for use in the church by changing a lover's name to that of a saint.

The so-called counter-reformation under the Jesuits was too unpopular among the Czechs to lead to the production of original spontaneous songs among the people; but at the same time there began the development of Bohemian classical music as a part of the European classical period. The Bohemian masters of this time whose art was appreciated in foreign countries were: Bohuslav M. Černohorský (1684–1740), the teacher of Giuseppe Tartini and Christoph W. Gluck; Anton Reicha (1770–1836), who was the successor of Méhul at the Conservatory of Paris; and Georg Benda (1722–1795), a significant name in the history of melodrama or recitation with music.

The enlightened eighteenth century touched profoundly the spiritual life of the whole of Europe. To the Czechs this meant a great Renaissance, a time of national awakening. For two hundred years the people of Bohemia had

been held in the grip of systematic Germanization. Now, in the age of "Liberté—Egalité—Fraternité," the natural outcome of Bohemian reformation, founded on the same principles, was to lift up the torch of freedom and reason.

Particular attention was paid during this period to everything that had originality and the essence of Czech culture. Music and literature had only one source—the folk-song. It was the "common" people who in the period of darkness under the feudal system had preserved their mother tongue in the unwritten folk-poetry with its unwritten tunes. It is not necessary for one to be educated in music or in literature, if his mind is emotional enough and his mouth and throat able to produce a musical sound; then his natural desire for self-expression finds its outlet in the most natural musical form—in song. Thus the Czech people expressed in their uncensored songs whatever in their souls was uprising,—their love, their passions,—paralyzing the misrule of their op-

pressors. What an astonishing richness of folk-art came to life, when the first collections were published! It was a living encyclopedia of the people; for there are among the Czech folk-songs —

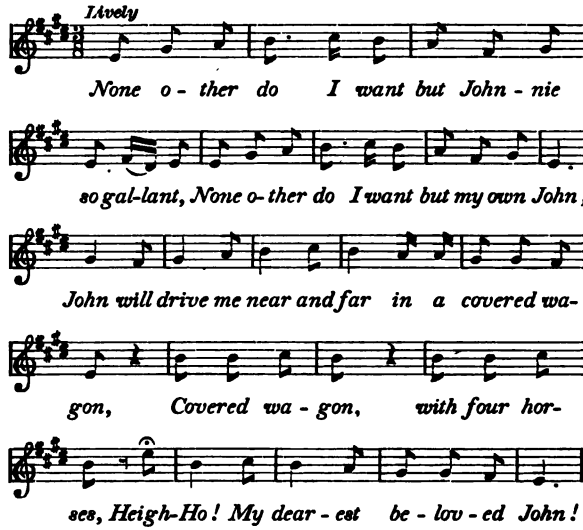
Religious and Patriotic Songs,
Historical Songs,
Songs about Nature and Animals,
Seasonal Songs,
Songs of Home: Parental love, Filial love, Cradle Songs,
Love Songs,
Peasant Songs,
Workman Songs,
Motion Songs: National Dances—Play Songs,
Humorous and Nonsense Songs,
Popular Philosophical Songs.

The Czech folk-songs are of a lively, rhythmical, dance-like character; often they are real dances.

[1] An interesting analysis of folk-poetry may be found in the magazine *Asia*, for December, 1918, by L. Llewellyn: "The Singing Czechoslovaks."

BOHEMIAN LOVE SONG

ENGLISH VERSION BY L. FOXLEE



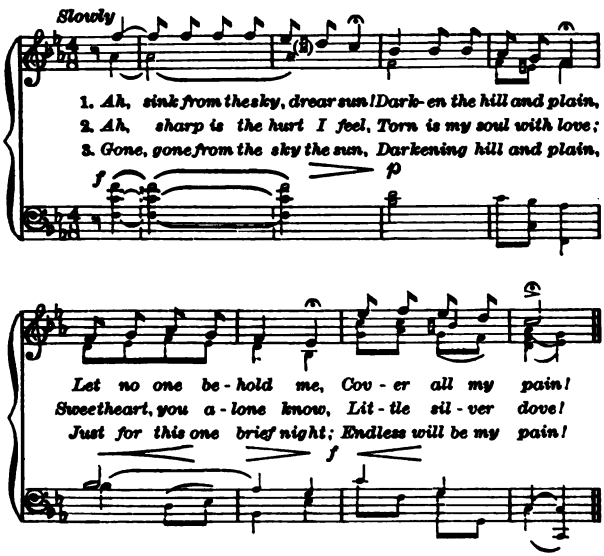
The Slovak folk-songs contrast with the Czech tunes by a more poetic form, a freer rhythm, and a tendency to introduce church modes.[1]

The story of the world-known dance, the

[1] "Singing is the chief passion of the Slovaks. Nothing will find its way so surely to the heart of the Slovak people as a well-sung song. An old peasant woman once complained to a friend of mine that her son was a useless disappointing fellow.

SLOVAK LOVE SONG

ENGLISH VERSION BY A. J. LATHAM



Polka, which is of Czech origin, seems to be of peculiar interest. "The Polka was invented about the year 1830, by a country lass in Bohemia, who was in service with a citizen in

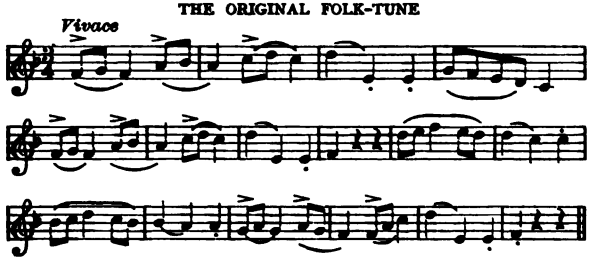
'What was the matter?' inquired my friend; 'did he drink or would he not work?' 'Oh, no,' said the old woman, 'but nothing will make him sing. It's a great misfortune.'" Scotus Viator (Seton Watson): *Racial Problems in Hungary.*

a small Bohemian place. The schoolmaster of that little town, happening to witness the performance by the girl of the dance, which she had contrived merely for her own amusement, wrote down the tune as she sang it while dancing. The new dance soon found admirers, and in the year 1835 it made its way into Prague, the Bohemian metropolis, where it received the name Polka, probably on account of the half step occurring in the dance, for the word — *půlka* — designates 'the half.' Four years later, in 1839, this tune, which had now become a great favorite in Prague, was carried to Vienna. The Polka now became rapidly known throughout Austria. In 1840 it was danced for the first time at the Odeon in Paris, by Raab, a dancing-master from Prague. Here it found so much favor that it was introduced with astonishing rapidity into the most elegant and fashionable dancing salons and private balls of Paris. From France it spread over all Europe, and even through North America. Celebrated composers wrote new tunes to it.'"

Besides the Polka, there is another Czech folk-dance with characteristic wild rhythm: The Furiant, which means a boasting farmer. Dvořák in his First Symphony introduced this dance, its rhythm only, instead of the usual Scherzo. The most brilliant examples of the Polka and Furiant are those in Smetana's opera *The Bartered Bride*.

THE FURIANT

THE ORIGINAL FOLK-TUNE



It is no wonder that the richness of folk-art was overestimated in Bohemia at the beginning of the last century, and led to an error. Folk-art was confused with nationality in art. A false principle was constructed that "national art" must be based upon folk-music.[1] Thus the

[1] This matter was also discussed in America, where some

imitation of folk-poetry and folk-melodies was approved as the real national art. It is astonishing how long this principle, violating the natural law of progress, could endure. All works of this feverish would-be-national period belong to history. They live no more, being but imitations. There is no room in this brief article for mention of their names or works.[1]

Into the artificial edifice, without solid foundations, erected by this group of artists, struck a thunderbolt of genius, who tore down their flimsy structure and exposed their false theories. This genius was — Bedřich Smetana, the founder of modern Czech musical art.

people saw national American music under the guise of Indian music. Nothing is easier for a composer than to imitate the melodies of different nations, preserving their rhythmical or melodic mannerisms. Following this method, the American or Czechoslovak national music would be accessible to the composer of any nation; notice the great number of so called "oriental" compositions of our day. Are they national music of Egypt, East India, or China?

[1] One of the composers belonging to this class was Jan Škroup, whose song *Where is my home?* was adopted by the Czechs as the national anthem, more for the words appealing to their sentiment than for the tune.

PART II

WHY Bohemian music or Czech music or Slovak music or Czechoslovak music? Does there exist any nationality in music?

Every nation, with its mother-tongue, its peculiar customs, its distinct mode of life, varies more or less in form of culture from all other nations. The differences of geographical positions, racial inclinations, and inborn temper influence all departments of life — even Art. "No man can quite emancipate himself from his age and country or produce a model in which the education, the religion, the politics, usages, and arts of his times shall have no share. He cannot wipe out of his work every trace of his thoughts amidst which it grew. Above his will and out of his sight he is necessitated by the air he breathes and the idea on which he and his contemporaries live and toil, to share the manner of his times, without knowing what that manner is." (Emerson.)

And as a man cannot escape from his own

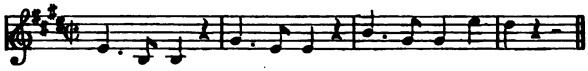
people and his own time, so he cannot escape from all peoples and all times. The greater the artist, the more he expresses the life of all mankind, the more he becomes the universal artist; and strangely enough, the more he becomes the pride of his nation. The world speaks of his work as the representative art of his nation, and discovers in it something that we call "nationality." In this sense Smetana is the founder of a style which is called "Czech national music."

Bedřich Smetana (1824–1884) was endowed by nature with a rare gift of musical initiative. While a wee child of five he was already playing the violin and composing; as a poor student he returned one evening from a concert of chamber music and wrote down a string quartet he had heard, because he could not buy a copy of it. Like Beethoven, he lost his hearing in the time of his most intensive period of creation. When deaf and persecuted by the malignity of his enemies, when fate knocked on his door with its iron hand and robbed him of his wife and child, his genius created the great-

est works. The high spiritual plane of his life as it touched the personal and the accidental is revealed in the charming string quartet "From my Life."[1]

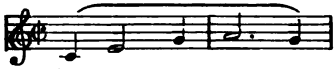
"My quartet," says Smetana, "is not merely formal playing with the tones and motifs, to show off the composer's skill; but it is the real picture of my life. The tone sounding for a long time in the Finale is that whis-

[1] When Liszt heard this composition in Weimar he remarked: "There is nothing to be said. It is very, very beautiful. We really enjoyed your wonderful quartet." In this connection it may be interesting to note the following anecdote about Smetana and Liszt, who were great friends. On one occasion Liszt introduced Smetana to his German friends, who naturally pronounced his name with a wrong accent, as the English would do. Liszt corrected them with a clever musical joke, using two motifs from Beethoven's *Leonore* and *Fidelio* overtures; the first, pointing out the correct accent on the first syllable:



Sme-ta-na, Sme-ta-na, Sme-ta-na am I!

The other pointing out the wrong accent on the second syllable.



Sme - ta - na

tling sound of very high pitch, which had preceded my deafness. This little tone-picturing I dared to insert in this composition because it was so fateful for me."

Smetana always found in the small ensemble of chamber music the proper interpreter for expression of his most intimate feelings. Thus the Trio, op. 15,[1] was written to the memory of his little daughter, whose death brought to Smetana a great sorrow.

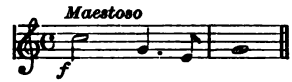
Smetana never accommodated his artistic principles to the taste of the public. He was too serious an artist to make a work pleasing to the masses. His eight operas—except *The Bartered Bride*—had to fight against a wall of misunderstanding; and were victorious, only after many years of dispute, because of their originality and vitality. A real genius, Smetana was much ahead of his time.

The Bartered Bride[2] (1866), *Two Widows*

[1] Trio in G minor, op. 15, for piano, violin, and violoncello.

[2] Was performed for the first time in America in 1909 at the Metropolitan Opera House, New York, with great success.

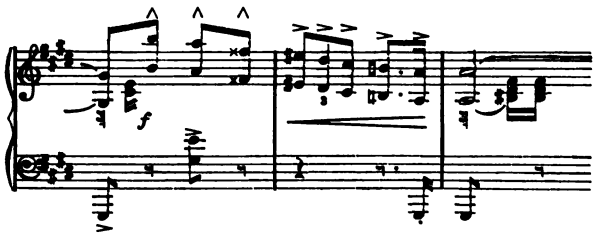
(1874), *The Kiss* (1876), *The Secret* (1878), and *The Devil's Wall* (1882) represent the highest style of the modern comic operas. Each of these works introduces a charming overture of a pure musical beauty, classical in form. *Dalibor* (1868), a historical-romantic opera, became a favorite even outside its native land. The story is based upon a Czech folk-legend of the fifteenth century, which tells about a knight, Dalibor, who was a prisoner at the castle in Prague. He begged his jailor for a violin to lighten the heavy hours of his captivity. After a time, it is said, he played with such marvelous skill that the people came from far and wide to stand outside the prison walls and listen to the charming music. Likewise the libretto to the festival opera *Libussa* (1881), is drawn from the Czech history. This work marks the climax of Smetana's genius, and a knowledge of it is indispensable to the student of Czech musical art. The overture to this opera is a masterpiece of form and festival mode. It begins with a trumpet call, developed in a



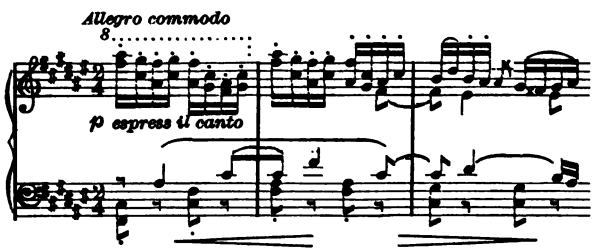
tremendous gradation. Surely this work ought to be heard at least in a concert hall.

Considering the technical side, Smetana's works exhibit a great skill in the most problematic combinations of the polyphonic style flowing so naturally, that the hearer does not notice the difficulties solved with such exquisite grace and lightness. The melodies are fresh, original,[1] and impressive; and enriched with Smetanian harmonic peculiarities. Speaking of the harmony, I want to disclose this fact, that in his piano sketch, "A Scene from Macbeth," composed in the year 1859, there was introduced for the first time in the history of musical literature, the whole tone scale:

[1] Smetana's inventive power was never exhausted; he was often compared to Mozart. By no means should his melodies be mentioned in relation with Czech folk-song; the statement about *The Bartered Bride* that "National melodies and national rhythms furnish the chief stock of the work," and that "the overture is a masterly setting of folk-song material in fugal style" (*The Opera*, vol. ix in *The Art of Music*), has to be corrected. There is no trace of Czech folk-song in the whole opera.



As a composer for the piano Smetana left a considerable number of works, especially Polkas, which he idealized in a very poetic form. His Polka No. 1, op. 7, was one of Liszt's favorites; the subject of this dance will not be thought devoid of interest in this place:



Two cycles of piano compositions, of which the first bears the title *Rêves*, and the other *The Bohemian Dances*, especially deserve the attention of the pianist. In this later work the

Czech folk-melodies are preserved in very artistic and pianistic style. Smetana's best known composition, which is often played at concerts, is his étude *By the Seashore*, op. 17, a difficult but very effective piece of music snatching the spell of the Northern Sea.[1]

In the last period of his creation Smetana expressed his love and admiration for his country and its history in poems in a cycle called *My Country*, consisting of six charming symphonic poems: *Vyšehrad*, the old castle, the seat of the first Bohemian ruler; *Vltava*, the river of Bohemia; *Šárka*, the Bohemian Amazon; *From Bohemian Meadows and Woodlands*, an idyll; *Tábor* and *Blaník*, which picture in tones the glorious past epoch of the Reformation. With this work the composer reached his goal. No greater tribute to his success is needed than Liszt's exclamation upon hearing of Smetana's death—"He was a genius!"

Anton Dvořák (1841–1904), the best known

[1] It was composed in Sweden, in 1862, with original title *Vid Stranden, Mine af Sverige*, while Smetana was a musical director in Göteborg.

Czech composer, was a son of a village butcher. From his early childhood his only passion was music. In spite of many struggles and much suffering, he did not cease to study and work. Music was his consolation, his life. In just praise it may be said that the high position of this composer in the musical world is due chiefly to his unparalleled perseverance under his own criticism. To take a full orchestra score of a completed opera and destroy it and then rewrite it, was characteristic of Dvořák's method of attaining perfection. This self-teaching explains his temporary experimenting and uncertainty in form.

The number of Dvořák's compositions is vast, covering almost all forms of music. His fame began with *Slavic Dances*, brilliantly instrumented, which appealed to the larger public. Of his five symphonies the last one, *From the New World*, was composed while Dvořák was teacher of composition at the National Conservatory of Music in New York, in 1892. To this American period belongs the popular

String quartet, op. 96, and his most beautiful as well as his last vocal opus, the cycle of *The Biblical Songs*, op. 99.

Whoever wishes to have a clear idea of Dvořák's genius must study and hear the wonderful symphonic poems from the last period of the composer's life. Here Dvořák, master of classical and absolute music, pays his tribute to the modern form of romantic program music with great success. As a composer of piano music, Dvořák could not subdue his eminent orchestral genius to clavier technique; his piano compositions call for instrumentation. The seventh number from opus 101 has become an extraordinary favorite in America; it is the celebrated *Humoreske*.

Of his seven operas the most beautiful is *Russalka*, which exhibits the best qualities of the author's creative ability. It may be said, however, that all Dvořák's operas are handicapped by a lack of conciseness. They cannot be compared favorably with Smetana's works in dramatic feeling. The interesting remark

of Liszt, that "what Smetana deserved—Dvořák has reaped," should be modified to this extent, that these Czech masters never con-

sidered themselves rivals. Each fulfilled his task in his own way, and each appreciated the work of the other.

Zdenko Fibich (1850–1900) was the creator of the modern melodramas — recitations with

music. The first Czech composer who wrote this unusual form was Georg Benda (1722–1795). His melodramatic compositions, *Medea*, *Ariadna on the Naxos*, appeared only two years after Rousseau's melodramatic experiments. Benda did not know anything about Rousseau's work and made his melodramas of his own initiative. His technique was essentially different from that used later by Beethoven in *Egmont*, by Schumann in *Manfred*, and by Fibich in his works. Benda never let his music be performed simultaneously with the recitations, but as an interlude between the short sections of the poetry.

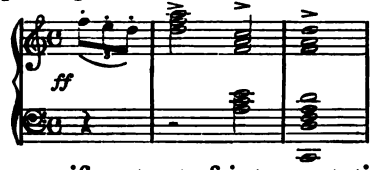
One hundred years after Benda, Fibich revived melodrama in Bohemia, greatly changing and enriching its technique. Thus his trilogy, *Hippodamia*, performed in three evenings, is the first example in the history of music where the modern orchestra supports continuously the recitations of the actors. Fibich prepared himself for the great task of writing scenic melodrama by composing many concert melo-

dramas, of which *The Waterman* became a favorite in Bohemia. These are very fine specimens of the form so often anathematized by aesthetes.

Fibich wrote also six operas in which he proved himself a master of dramatic style. It is a pity that these works are not better known. One of his operas, *The Tempest*, takes its subject from Shakespeare's play.

Modern Czech music is represented by the works of Vítězslav Novák (1870), a pupil of Dvořák. He is the greatest unrivaled talent of present Czech musical art. It is necessary to hear only his ocean fantasy, *The Storm*, op. 42, for soli, chorus, and orchestra, to get an idea of his elementary power of creation.

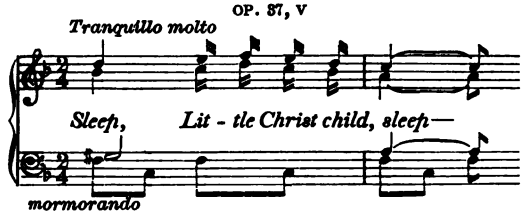
The principal theme from *The Storm:*



The magnificent art of interpretation of the Prague and Moravian Teachers inspired Novák to compose male choruses containing very often great difficulties for intonation; as an instance, in the

CHRISTMAS LULLABY

OP. 37, V



A special analysis would be necessary to discover Novák's melodic and harmonic richness in chamber music, piano compositions, and especially in songs. His *Pan*, op. 43, a poem in tones for piano solo, is one of the most marvelous works of the modern piano literature. It consists of five parts: Prologue, Mountains, Ocean, Woods, Woman.

Simultaneously with Novák came another Czech modernist from Dvořák's class in composition, Josef Suk (1874), the second violinist in the famous Bohemian String Quartet. He is a composer of absolute subjectivity with inclination to mysticism; a real poet, in both the most complicate symphonic forms and in short piano sketches. He wrote the first composition made under the suggestion of the great war in Bohemia, his *Meditation*, op. 35, for string orchestra, in which is heard the prayer from the old St. Wenceslas' Chorale: "Do not let thy nation perish!" with a new solemnity of accent.

PART III

ALTHOUGH the saying, "Where there is a Czech—there you hear music," may be exaggerated, nevertheless it was the observation of the neighboring nations that the people of Bohemia were from earliest times very fond of music. Richard Wagner, in his novel, *The Pilgrimage to Beethoven*, pays high tribute to the Czech performing musicians. He relates in it a story of a young musical enthusiast, who traveled from Paris to Vienna to see Beethoven. In the woods on the Bohemian border he met a group of wandering Czech musicians, who on the road under the blue sky played for him Beethoven's Septet with such profound understanding that he pronounced their performance of this work the best he ever heard.

It was the enthusiasm of a real love for music which accomplished the formation, for instance, of the Associations of the Prague and of the Moravian Teachers of Public Schools, two bodies which perform male choruses *a ca-*

pella with ideal interpretation. It is the Czech traditional musicianship which makes the members of these Associations sacrifice their time in exhausting rehearsals in order to secure a perfect result. Wherever they have sung, in France, Belgium, Germany, etc., the Czech Teachers have gone out victorious from the contest.

The pedagogical foundation for the education of Bohemian musicians was laid, when there was established, in the year 1811, the Conservatory of Music of Prague, which is placed now in a beautiful building, called "Rudolphinum," in the Old Town, the most ancient borough of the city of Prague.[1] This institution has sent into the world a large number of excellent artists. Every leading sym-

[1] Prague, the metropolis of Bohemia, preserved its reputation of eminence in musical art. In this town Mozart spent the happiest days of his life. After his fatherland despised its son, Bohemia welcomed the great master with open arms. He was understood by the people among whom he so gladly lived. Prague, the city of antique magnificence, was the place where *Don Giovanni* was written in order to express the thanks of the great master to his "dearest citizens of Prague," for their ardent reception.

phony or theatrical orchestra in the world has among its members one or more Czech musicians, pupils of the Prague Conservatory. The violin class especially became famous under the leadership of Otokar Ševčík, very well known among our American students of violin. Jan Kubelík, the celebrated artist, was one of his Czech pupils. From this Conservatory came all the members of the Bohemian String Quartet, an ensemble highly esteemed in Europe.

Whoever wishes to hear Smetana's, Fibich's, and Dvořák's operas perfectly produced, should visit the National Theatre in Prague, founded in the year 1868, where the orchestra is led under the baton of Karel Kovařovic, a musician of rare power—a real Smetanian conductor.

This sketch of Bohemian music would not be complete without mentioning two names of world-famous singers familiar to the American public—Emmy Destinn, the dramatic soprano, and Karel Burian, the tenor, known

from their appearances at the Metropolitan Opera in New York. Madam Destinn interprets wonderfully the title rôles in Fibich's *Šárka;* she is unsurpassed as Libussa, and as Milada in *Dalibor*, both by Smetana. Burian is delightful as Lukas in *The Kiss*, and magnificent as Dalibor.

CATALOGUE OF PRINCIPAL WORKS OF CZECH MUSIC MASTERS

BEDŘICH SMETANA

Piano Works

Six Morceaux caractéristiques. Op. 1.
Album Leaves. Op. 2.
Trois Polkas de Salon. Op. 7.
Trois Polkas poétiques. Op. 8.
Sketches. Op. 4 and 5.
Three études.
By the Seashore. Op. 17. Published by Schirmer, New York.
Fantasy on Czech Folk-Songs.
Rêves. Six morceaux caractéristiques.
Bohemian Dances.

Chamber Music

Trio for piano, violin, and violoncello. G minor. Op. 15.
From my Life. A string quartet. E minor.
Second string quartet. D minor.
From the Homeland. A duo for violin and piano.

Symphonic Works

Triumph Symphony. E flat major.
Richard III (Shakespeare's Richard). Op. 11.
Wallenstein's Camp (Schiller). Op. 14.
Hakon Jarl. Op. 16.

My Fatherland. A cycle of six symphonic poems:

(*a*) Vyšehrad.
(*b*) Vltava.
(*c*) Šárka.
(*d*) From Bohemian Meadows and Woodlands.
(*e*) Tábor. } An organ arrangement by L. Urban was
(*f*) Blaník. } published by the Gray Co., New York.

Operas

The Bartered Bride.
Dalibor.
Libussa.
Two Widows.
The Kiss.
The Secret.
The Devil's Wall.

NB. Smetana's very first opera is *The Brandeburgers in Bohemia;* the last one, *Viola*, was left unfinished.

ANTONÍN DVOŘÁK

Piano Works

Waltzes. Op. 54.
Poetic Impressions. Op. 85.
Humoresques. Op. 101.

Songs

Duos. Op. 38.
Gipsy Songs. Op. 55.
Biblical Songs.

Chamber Music

String Quartets:

A minor. Op. 16.
D minor. Op. 34.
E flat major. Op. 51.
C major. Op. 61.
E major. Op. 80.
F major. Op. 96.
A flat major. Op. 105.
G major. Op. 106.

Piano Quartets:

D major. Op. 23.
E flat major. Op. 87.

Piano Trios:

B flat major. Op. 21.
G minor. Op. 26.
F minor. Op. 65.
Dumky. Op. 90.

Quintets:

G major. Op. 77. String quartet and doublebass.
E flat major. Op. 97. Two violas.
A major. Op. 81. String quartet and piano.

Serenade. D minor. Op. 44. 2 oboes, 2 clarinets, 2 bassoons, 3 French horns, violoncello, and doublebass.

Sonatina. Op. 100. Piano and violin.

Sonata. Op. 57. Piano and violin.

Rondo. Op. 94. Violoncello and piano.

Bagatelles. Two violins, violoncello, and cabinet organ.

Concertos

Op. 33. Piano.
Op. 53. Violin.
Op. 104. Violoncello.

Symphonic Works

First Symphony. D major. Op. 60.
Second Symphony. D minor. Op. 70.
Third Symphony. F major. Op. 76.
Fourth Symphony. G major. Op. 88.
Fifth Symphony, *From the New World*. E minor. Op. 95.
Three Slavic Rhapsodies. Op. 45.
Slavic Dances. Op. 46 and 47.
Legends. Op. 59.
Suite. Op. 98.
Overtures:
  My Home. Op. 62.
  Husitská. Op. 67.
  In Nature. Op. 91.
  Carneval. Op. 92.
  Othello. Op. 93.
Symphonic Variations. Op. 78.
Symphonic Poems:
  The Waterman. Op. 107.
  The Midday Witch. Op. 108.
  The Gold Spinning-Wheel. Op. 109.
  The Dove. Op. 110.
  Heroic Song. Op. 111.

Operas

Dimitrij.
Jacobin.
Russalka.
The Devil's Bride.

Oratorios

Requiem.
St. Ludmila.
The Spectre's Bride.
The American Flag.
Stabat Mater.

ZDENKO FIBICH

Piano Works

Impressions and remembrances. Author's musical diary containing 352 rather short compositions.

Painter's Studies. Op. 56. Six compositions which mirror the composer's admiration for classical paintings.

Chamber Music

Piano Quartet. E minor. Op. 11.

String Quartet. G major. Op. 8.

Quintet. E flat major. Op. 42. Piano, violin, violoncello, clarinet, and French horn.

Symphonic Works

Symphony. E flat major. Op. 3.

Symphony. F major. Op. 17.

Symphony. E minor. Op. 53.

Symphonic poems:

Othello.
Záboj, Slavoj a Luděk.
Toman.
The Tempest.
The Spring.
At Evening.

Concert Melodramas

The Christmas Eve. Op. 9.
The Revenge of Flowers.
Eternity. Op. 14.
The Waterman. Op. 15.
Queen Emma.
Hacon. Op. 30.

Scenic Melodramas

Hippodamia:

Part I. The Wooing of Pelops. Op. 31.
Part II. The Atonement of Tantalus. Op. 32.
Part III. The Death of Hippodamia. Op. 33.

Operas

The Tempest (1894).
Hedy (1895).
The Bride of Messina (1883).
Šárka (1897).
Helga and Dargun (1898).

JOSEF SUK

Piano Works

Fantaisie Polonaise. Op. 5.
Piano Works. Op. 7.
Poetic Impressions. Op. 10.
Piano Works. Op. 12.
Suite. Op. 21.
The Spring. Op. 22 a.
Summer Impressions. Op. 22 b.
Life and Dreams. Op. 30.

Chamber Music

Piano Quartet. C major, Op. 1, and A major, Op. 2.
Quintet. G minor. Op. 8.
Quartet. B flat major. Op. 11.

Symphonic Works

Symphony. E major. Op. 15.
Symphony. C minor. Op. 27.
Serenade. Op. 6. String orchestra.
A Fairy Tale. Op. 16.
Fantasy. Op. 24. Violin solo and orchestra.
Praga. Op. 26.
Asraël. Op. 27.
A Tale of Summer. Op. 29.
Meditation. Op. 35.

VÍTĚZSLAV NOVÁK

Piano Works

Remembrances. Op. 6.
Serenades. Op. 9.
Barcarolles. Op. 10.
Eclogues. Op. 11.
At Twilight. Op. 13.
Bohemian Dances. Op. 15.
Sonata Eroica. Op. 24.
Songs of Winter Nights. Op. 30.
Two Moravian Dances (from Wallachia). Op. 34.
Pan. Op. 43.
Exoticon. Op. 45.

Songs

Melancholy. Op. 25. Six songs.
Melancholic Songs of Love. Op. 30.
The Valley of a New Kingdom. Op. 31.
Twenty-five Slovak Folk-Songs.
Eight Nocturnes. Op. 39.
Eroticon. Op. 46.

Chamber Music

Quintet. A minor. Op. 15. Piano, two violins, viola, and violoncello.

Trio quasi una ballata. Op. 27. Piano, violin, and violoncello.

String quartet. D major. Op. 35.

Symphonic Works

In Tatra Mountains. Op. 26.
Slovak Suite. Op. 32.
Eternal Desire. Op. 33.

Orchestral and Vocal

The Storm. Op. 42.
The Wedding Shirt.

Operas

The Little Demon.
Karlštejn.

NOTE: *The most valuable collections of Czechoslovak folk-songs, especially those of Vítězslav Novák (Slovak Songs) and of V. J. Novotný (Libické písně), may be found at the Webster Branch of the New York Public Library.*

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